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February 6, 2019

James A. Fielder, Ph.D.  
Secretary of Higher Education  
Maryland Higher Education Commission  
6 North Liberty Street  
Baltimore, MD 21201

Dear Secretary Fielder:

Goucher College is requesting Commission authorization to offer a new Bachelor of Arts Degree in Professional and Creative Writing. This innovative new program uses existing faculty resources at Goucher, replacing a Creative Writing concentration in English Literature.

An electronic copy of the proposal has been submitted to the MHEC academic proposals address. Please contact me at [ssibley@goucher.edu](mailto:ssibley@goucher.edu) or at 410-337-6288 if you need additional information.

Sincerely,

A handwritten signature in black ink, appearing to read "Scott Sibley".

Scott Sibley, Ph.D.  
Interim Provost

Institution Submitting Proposal	
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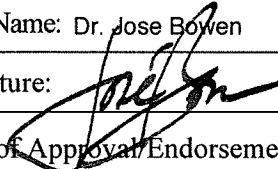
*Each action below requires a separate proposal and cover sheet.*

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|---|---|
| <input checked="" type="radio"/> New Academic Program | <input type="radio"/> Substantial Change to a Degree Program            |
| <input type="radio"/> New Area of Concentration       | <input type="radio"/> Substantial Change to an Area of Concentration    |
| <input type="radio"/> New Degree Level Approval       | <input type="radio"/> Substantial Change to a Certificate Program       |
| <input type="radio"/> New Stand-Alone Certificate     | <input type="radio"/> Cooperative Degree Program                        |
| <input type="radio"/> Off Campus Program              | <input type="radio"/> Offer Program at Regional Higher Education Center |

Payment Submitted: <input type="radio"/> Yes <input checked="" type="radio"/> No	Payment Type: <input type="radio"/> R*STARS <input type="radio"/> Check	Payment Amount:	Date Submitted:
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Department Proposing Program	Creative and Writing Studies		
Degree Level and Degree Type	B.A.		
Title of Proposed Program	Professional and Creative Writing		
Total Number of Credits	36		
Suggested Codes	HEGIS:	CIP: 21.3020	
Program Modality	<input checked="" type="radio"/> On-campus <input type="radio"/> Distance Education ( <i>fully online</i> ) <input type="radio"/> Both		
Program Resources	<input checked="" type="radio"/> Using Existing Resources <input type="radio"/> Requiring New Resources		
Projected Implementation Date	<input checked="" type="radio"/> Fall <input type="radio"/> Spring <input type="radio"/> Summer             Year:		
Provide Link to Most Recent Academic Catalog	URL: <a href="https://catalog.goucher.edu/">https://catalog.goucher.edu/</a>		

Preferred Contact for this Proposal	Name: Scott Sibley
	Title: Interim Provost
	Phone: (410) 337-6288
	Email: <a href="mailto:ssibley@goucher.edu">ssibley@goucher.edu</a>

President/Chief Executive	Type Name: Dr. Jose Bowen
	Signature:  Date: 2/6/19
	Date of Approval/Endorsement by Governing Board:

Revised 12/2018

## Academic Program Proposals

### FROM DEGREE-GRANTING INSTITUTIONS AUTHORIZED TO OPERATE IN MARYLAND

#### **GUIDELINES FOR PROPOSING NEW ACADEMIC PROGRAMS, DEGREES, AND STAND-ALONE CERTIFICATE PROGRAMS**

An institution submits a proposal using guidelines in accordance with State regulations found in [COMAR 13B.02.03](#). Proposals shall be submitted electronically to [acadprop.mhec@maryland.gov](mailto:acadprop.mhec@maryland.gov).

A complete proposal shall include a:

1. **Cover letter** from the chief academic officer addressed to the Secretary of Higher Education requesting approval of the new program
2. [Proposal Cover Sheet](#) with all required signatures and should address all of the following areas:

#### **MHEC Proposal: Professional and Creative Writing Major**

##### ***A. Centrality to Institutional Planning Priorities***

1. ***Provide a description of the program and how it relates to the institutional mission.***

The Professional and Creative Writing Major provides an official platform for students to develop as professional writers. Students who major in Professional and Creative Writing will take a core group of courses in areas that all writers need to master: Professional and Business Communication, Journalism, Advanced Academic Writing, and Creative Writing. From there, students will be able to choose between two tracks where they can focus on either professional or creative writing. This method produces flexible writers who are able to transfer their skills to many different areas. Our writing curriculum incorporates literary study and textual analysis while drawing heavily from the methods in Teaching for Transfer (TFT), a proven pedagogy that promotes versatility. The major itself is versatile, giving students the options to excel in the current workplace and in the future workplace.

Goucher College's mission specifies that our students will receive a liberal arts education that prepares them for "a life of inquiry, creativity, and critical and analytical thinking." Our Writing curriculum does exactly that: when students delve into the complexities of the written word, they achieve deeper understanding of the world. Additionally, Goucher focuses on "an interdisciplinary approach... that transcends the boundaries of traditional disciplines." Writing is interdisciplinary by nature. Students who major in Professional and Creative Writing embrace Goucher's core values.

2. ***Explain how the proposed program supports the institution's strategic goals and provide evidence that affirms it is an institutional priority.***

The Professional and Creative Writing Major already exists at Goucher, though under other names; this proposed Major takes the confusion out of our offerings. Currently, students may choose to major in English with a Concentration in Creative Writing. Most of our English Majors choose the Creative Writing Concentration. Additionally, many students choose to double minor in Professional Writing and Creative Writing, effectively creating their own major out of two different minors. This proposed major is an evolution, building upon the success of the current Creative Writing Concentration, as well as the success of the current Professional Writing and Creative Writing Minors. The transparency of the name of the proposed major – Professional and Creative Writing – makes it easier for current and prospective students to find and complete.

Goucher's Creative Writing program has historically been an effective tool for recruiting and retention. Our program has been nationally recognized as one of the strongest undergraduate Creative Writing

programs in the country. The creation of the proposed Major's Professional Writing track— with its practical, pre-professional focus - will help us build on these successes, and aligns with the college's mission to prepare students for the workplace with transferable skills alongside the deep critical thinking and intellectual engagement fostered by the study of liberal arts.

**3. *Provide a brief narrative of how the proposed program will be adequately funded for at least the first five years of program implementation.***

We already offer all the requisite courses in this Major. The proposed Major primarily reorganizes the courses we already offer, making it easier for students to declare this Major. As the Major grows, we will be able to offer additional courses. Because we have already streamlined our foundational courses during our curricular restructuring of 2014-2015, we are able to offer the advanced courses for this Major.

**4. *Provide a description of the institution's commitment to:***

- a. *ongoing administrative, financial, and technical support of the proposed program***
- b. *continuation of the program for a period of time sufficient to allow enrolled students to complete the program.***

Goucher College's key planning committees, the Curriculum Committee and the Budget & Planning Committee, together approved this proposed Major. This endorsement was followed by a general faculty vote. The faculty voted overwhelmingly in favor of adding this Major to the College's offerings.

Both Creative Writing and Professional Writing were deemed healthy programs during the College's latest budget and enrollment analysis. The Writing faculty is flexible and versatile, and teaches the foundational courses as well as the upper level courses. This flexibility allows us to adjust to the demands of the program and the needs of our students.

**B. *Critical and Compelling Regional or Statewide Need as Identified in the State Plan:***

- 1. *Demonstrate demand and need for the program in terms of meeting present and future needs of the region and the State in general based on one or more of the following:***
  - a) *The need for the advancement and evolution of knowledge***
  - b) *Societal needs, including expanding educational opportunities and choices for minority and educationally disadvantaged students at institutions of higher education***
  - c) *The need to strengthen and expand the capacity of historically black institutions to provide high quality and unique educational programs***
- 1. *Provide evidence that the perceived need is consistent with the [Maryland State Plan for Postsecondary Education](#).***

Goucher College meets all three of the major goals of the Maryland State Plan for Postsecondary Education. First, Goucher actively recruits students who have not traditionally had access to higher education and provides scholarships to these students. The State Plan's next two goals, Success and Innovation, are intrinsically part of our new Major. The innovative emphasis on writing ensures student success in the workplace.

Our proposed Major will successfully address several of the strategies identified in the Maryland State Plan for Post-Secondary Education.

1. *Strategy 6: Improve the student experience by providing better options and services that are designed to facilitate prompt completion of degree requirements.*

Our proposed Major offers flexibility and rigor. Students are able to choose from a variety of courses for both tracks. Students can easily fulfill the Major and the general education requirements in four years, while still choosing elective courses.

2. *Strategy 7: Enhance career advising and planning services and integrate them explicitly into academic advising and planning.*

One of the core required courses, WRT 206 Professional and Business Communication (4 credits), teaches students how to write in the workplace. Students also produce resumes and cover letters in this course. Our career services staff meet with students in WRT 206 at least twice during the semester.

3. *Strategy 8: Develop new partnerships between colleges and businesses to support workforce development and improve workforce readiness.*

Students are encouraged to complete internships in the field. Our faculty currently place students in internships in publishing, editing, and writing.

4. *Strategy 11: Encourage a culture of risk-taking and experimentation.*

Our faculty encourage students to take risks in their writing and seek fresh, original approaches to creative challenges. The best writing is risky. The field demands originality and inventiveness, yet prizes structure. We help students learn the skills they need to write well, and we help students hone their craft so they can write effectively.

**C. *Quantifiable and Reliable Evidence and Documentation of Market Supply and Demand in the Region and State:***

1. **Describe potential industry or industries, employment opportunities, and expected level of entry (ex: mid-level management) for graduates of the proposed program.**

Our students are able to find employment in their fields as editors and writers; additionally, students who Minor in Professional Writing have found this degree to their advantage, even when they combined their writing minors with majors in Business or Psychology – one recent graduate, for example, took a position in finance offered to him *because* he had the skill set provided by his Professional Writing experience, something that most graduating job candidates lack. Furthermore, according to the Seattle research firm Pay Scale, the salary for jobs in Publishing and Media – areas where students with Professional and Creative Writing degrees often find employment – is increasing yearly. “Wage growth” has increased 1.5% in the last year, and 13.9% since 2006. (<https://www.payscale.com/payscale-index/job-categories/media-and-publishing-jobs>)

**Present data and analysis projecting market demand and the availability of openings in a job market to be served by the new program.**

The Bureau of Labor Statistics' Occupational Outlook handbook shows that Writers have strong job prospects. In 2017, the Median pay was \$61,820/year. There were 131,200 jobs in 2016. They predict that the field will have grown by 8%, which is on par with the national average.

**Bureau of Labor Statistics: Occupational Outlook**

<https://www.bls.gov/ooh/media-and-communication/writers-and-authors.htm>

**Quick Facts: Writers and Authors**

<a href="#"><u>2017 Median Pay</u></a>	\$61,820 per year \$29.72 per hour
<a href="#"><u>Typical Entry-Level Education</u></a>	Bachelor's degree
<a href="#"><u>Work Experience in a Related Occupation</u></a>	None
<a href="#"><u>On-the-job Training</u></a>	Long-term on-the-job training
<a href="#"><u>Number of Jobs, 2016</u></a>	131,200
<a href="#"><u>Job Outlook, 2016-26</u></a>	8% (As fast as average)
<a href="#"><u>Employment Change, 2016-26</u></a>	10,000

Some of our students become editors, a field which requires similar training. Currently, the median income for editors is slightly higher than that of writers, but the extended outlook isn't quite as good. Still, the current demand is high. There were about 127,400 jobs for editors in 2016.

**Bureau of Labor Statistics: Occupational Outlook**

<https://www.bls.gov/ooh/media-and-communication/editors.htm>

**Quick Facts: Editors**

<a href="#"><u>2017 Median Pay</u></a>	\$58,770 per year \$28.25 per hour
<a href="#"><u>Typical Entry-Level Education</u></a>	Bachelor's degree
<a href="#"><u>Work Experience in a Related Occupation</u></a>	Less than 5 years
<a href="#"><u>On-the-job Training</u></a>	None
<a href="#"><u>Number of Jobs, 2016</u></a>	127,400
<a href="#"><u>Job Outlook, 2016-26</u></a>	-1% (Little or no change)
<a href="#"><u>Employment Change, 2016-26</u></a>	-1,800

Students who choose the Professional Writing track will also have the foundation for careers as Technical Writers, a higher paying field. The median pay for Technical Writers in 2017 was \$70,930. Prospects for Technical Writers are good: the field is expected to expand faster than the national average.

## Bureau of Labor Statistics: Occupational Outlook

<https://www.bls.gov/ooh/media-and-communication/technical-writers.htm>

### Quick Facts: Technical Writers

<u>2017 Median Pay</u>	\$70,930 per year \$34.10 per hour
<u>Typical Entry-Level Education</u>	Bachelor's degree
<u>Work Experience in a Related Occupation</u>	Less than 5 years
<u>On-the-job Training</u>	Short-term on-the-job training
<u>Number of Jobs, 2016</u>	52,400
<u>Job Outlook, 2016-26</u>	11% (Faster than average)
<u>Employment Change, 2016-26</u>	5,700

In the state of Maryland, the projections are similar. In 2016, there were 2203 jobs for Technical Writers, and 4058 jobs for writers in Maryland. The expectations are that by 2026, there will be a 6.99% growth for technical writers, and a 3.38% growth for writers.

(<http://www.dlr.state.md.us/lmi/iandoproj/maryland.shtml>)

- 2. Discuss and provide evidence of market surveys that clearly provide quantifiable and reliable data on the educational and training needs and the anticipated number of vacancies expected over the next 5 years.**

The Occupational Outlook handbook from The Bureau of Labor statistics finds that the “Typical Entry-Level Education” for Writers and Technical Writers is a Bachelor’s degree.

Glass Door, an independent online agency, also reports strong salaries for writers in both the US and Maryland: the average salary for writers is \$60,000/year. (<https://www.glassdoor.com/Salaries>)

The Bureau of Labor Statistics detailed projections for Writers and Authors further underscore the increased growth in job prospects for writers.

Occupation Title	SOC Code	Employment 2016 (thousands)	Employment 2026 (thousands)	Employment change, 2016-2026 (thousands)	Employment change, 2016-2026 (percent)
<input type="text" value="Search"/>	<input type="text" value="Search"/>				
<b>Total, all occupations</b>	00-0000	156,063.8	167,582.3	11,518.6	7.4
Writers and authors	27-3043	131.2	141.2	10.0	7.6
<a href="#">Show/hide Example Job Titles</a>					
* Advertising Copy Writer					
* Advertising Copywriter					
* Author					
* Biographer					
* Copy Writer					
* Copywriter					
* Lyricist					
* Novelist					
* Playwright					
* Poet					
* Program Writer					
* Radio Script Writer					
* Screen Writer					
* Short Story Writer					
* Song Lyricist					
* Television Writer					
* Verse Writer					

### 3. Provide data showing the current and projected supply of prospective graduates.

Over the last 20 years, there has been an increased demand for the Writing Major across the country. Foundational changes in workplace structures, coupled with tremendous advances in technology, demand employees who can communicate across multiple formats and who can effectively engage with multiple audiences. According to Dominic Delli Carpini, president of the Council of Writing Program Administrators, the Writing Major has “attracted many talented students who came to the program with a rich mixture of affection for writing (and the liberal arts more generally) and a desire to for career and personal rewards.” The Writing Major in general is designed to offer the deep thinking and analytical components of a liberal arts degree along with defined, practical skills that make students attractive to employers. Delli Carpini goes on to say that at his own institution, York College, a small liberal arts college in Pennsylvania, the Writing Major became the most popular interdisciplinary major three years after its inception. Goucher is poised to take advantage of the importance and the popularity of this relatively new Major.

National trends show that writing is a transferable skill that can take people into any market. Our students get jobs.



#### ***D. Reasonableness of Program Duplication:***

- 1. Identify similar programs in the State and/or same geographical area. Discuss similarities and differences between the proposed program and others in the same degree to be awarded.***
- 2. Provide justification for the proposed program.***

Our proposed program is unique in the state of Maryland. There are some other local options for those wishing to major in a writing discipline, but these are substantially different from what we are proposing, because these programs focus on Literary Studies, not on Writing Studies. For example, at the University of Maryland, students can minor in both Creative Writing and Professional Writing separately; those looking to major have the same option that our current undergraduates do: an English major with an “emphasis” in creative writing, a model that research shows is outdated. Similarly, students at Coppin University and at Morgan State University can major in English with concentrations: at Coppin, students take the majority of their credits in core literature courses, and can take additional electives for concentrations in Creative Writing, Journalism, Mass Communication, Philosophy and World Literature. At Morgan State University, students take their core literature courses and may take additional courses to concentrate in Creative Writing, Language Arts, or Language and Literature.

Johns Hopkins University does offer a distinct creative writing option – “The Writing Seminars” – at the undergraduate level, which give students a liberal arts degree with a concentration in writing. Students in this course of study take classes in fiction, poetry, seminars in the history and technique of poetry and prose, in addition to literature, philosophy and history courses; no professional writing courses are included in the concentration. Undergraduate students in the School of Engineering’s Center for Leadership Education do have the option of doing the “Professional Communication Program,” which includes coursework in science, research writing and engineering designed to teach students how to write professionally in these related fields, but there is no professional writing option available to all undergraduates like the one we’re suggesting. Towson University offers one of the only Master’s degrees in Professional Writing available, but does not have an undergraduate major. The institution with a major closest to what we’re proposing is Loyola University Maryland, which offers 3 writing majors: a 12-course writing major with no specialization; an interdisciplinary major that combines 8 writing courses and 7-9 in another major of their choice, and a writing minor of seven courses. It is important to note, however, that all of Loyola’s writing courses are taught through the lens of the university’s Jesuit mission and learning goals.

Locally, there is no other option for majoring in Professional *and* Creative Writing: our program is unique because our majors will have training and experience in *both* professional writing and creative writing disciplines and genres, while also choosing a specific area of study. Our program will provide students with something distinct from what most institutions offer: a wide foundational base *and* a deep cultivation of work in their chosen area of specialization.

Although our undergraduate Creative Writing program has been a member of the Associated Writing Programs since the 1980s, our lack of a major excludes Goucher from many searchable national lists of undergraduate Writing majors, thus hindering recruitment; this proposed major will address this oversight.

#### ***E. Relevance to High-demand Programs at Historically Black Institutions (HBIs)***

- 1. Discuss the program’s potential impact on the implementation or maintenance of high-demand programs at HBI’s.***

The Professional and Creative Writing Major will complement the English Majors offered by Morgan State University and Coppin State University. Our proposed Major will not diminish either university's strengths in their more traditional English Majors. We envision our Professional and Creative Writing Major as an asset for students considering Morgan State's graduate programs in Journalism and English.

***F. Relevance to the identity of Historically Black Institutions (HBIs)***

***1. Discuss the program's potential impact on the uniqueness and institutional identities and missions of HBIs.***

We believe that the Professional and Creative Writing Major complements the identity of HBIs without replicating or subsuming their identity. There are many opportunities for collaborations and partnerships between Goucher and the area HBIs. Goucher's Literary Magazine, *Preface*, would welcome submissions from English Majors from Morgan and Coppin Universities, for example. Additionally, we can envision a reading series that showcases students from Goucher and nearby institutions. And, of course, we hope that students from HBIs would join us when we sponsor nationally known artists to give readings and workshops. This fall, for example, we are bringing National Book Award winner and MacArthur Fellow Charles Johnson to Goucher for a reading and lecture/workshop.

***G. Adequacy of Curriculum Design, Program Modality, and Related Learning Outcomes (as outlined in COMAR 13B.02.03.10):***

***1. Describe how the proposed program was established, and also describe the faculty who will oversee the program.***

The Professional and Creative Writing Major grew organically from student demand and interest. Our proposed Major is in line with national trends that emphasize both professional and creative writing as disciplines in their own right, distinct from their English Department origins. In 2015, we introduced the Creative Writing Minor and the Professional Writing Minor. Both Minors were instantly successful. In fact, many students began creating their own de facto Writing Major, by double minoring in both Professional Writing and Creative Writing. This proposed Major codifies this process and gives the students more structure and guidance. Additionally, we discovered over the years that most of our English Majors were choosing the Creative Writing Concentration. In essence, they too were creating a de facto Creative Writing Major. Again, this proposal makes our offerings clearer and more transparent.

The acclaimed novelist Madison Smartt Bell, winner of multiple literary awards, and co-Director of the Kratz Center for Creative Writing, has directed Creative Writing at Goucher for almost 30 years. He will continue in this role, along with the poet Elizabeth Spires, who the New York Times just named as one of the top ten poets of 2018. Phaye Poliakoff-Chen will continue directing the Center for Contemporary and Creative Writing. Innovations to the Writing curriculum under her direction brought national attention to this small liberal arts program in 2015. As a result, Goucher College was asked to host the Council of Writing Program Administrators' national conference in the summer of 2019.

***2. Describe educational objectives and learning outcomes appropriate to the rigor, breadth, and (modality) of the program.***

Professional and Creative Writing: Pedagogy and Learning Goals: Our pedagogy is centered around the idea of *Teaching for Transfer*<sup>1</sup>, helping students to identify the habits and skills unique to the craft of writing and the disciplines of Writing and Creative Writing Studies, and those that they can apply to writing experiences in other disciplines and contexts. Our implementation of best practices in the teaching of writing and rhetoric deepens classroom learning via discussion, workshop experiences, collaborative learning and peer review, and one-on-one conferencing and mentoring, ultimately preparing our students with the necessary habits, skills and mindset to be successful in professional, civic and creative communities both within and beyond academia.

Completing the coursework in Professional and Creative Writing, students will be able to

- compose a wide variety of texts – written and multimodal—in diverse genres and for diverse purposes, audiences and situations
- respond to a wide variety of texts in diverse genres and for diverse purposes, audiences and situations
- practice effective revision and editing by composing multiple drafts
- practice document design and appropriate use of technology in a multimodal environment
- develop a unique voice within larger academic, professional and creative conversations
- construct ethos as writers, researchers and reviewers
- practice critical thinking and problem-solving
- develop work ethic and professionalism
- develop global and intercultural fluency
- develop and practice teamwork and collaboration

3. *Explain how the institution will:*

- a) *provide for assessment of student achievement of learning outcomes in the program*
- b) *document student achievement of learning outcomes in the program*

Goucher College has a unique, nationally known method for assessing our students' writing: College Writing Proficiency (CWP) is a requirement for graduation from Goucher. All students must demonstrate College Writing Proficiency (CWP) by submitting a portfolio of their writing, after they have taken the required foundational Writing classes, WRT 181 and a Writing Enriched Curriculum (WEC) course. This portfolio is reviewed by a minimum of two Writing faculty. Students who do not earn CWP are encouraged to take WRT 201, a 2-credit Writing studio, and/or work with professors and Writing Center tutors, so that they can revise and resubmit their portfolios.

When the faculty reviews these portfolios, they note the students' progress on the following assessment form. These forms are then used to track our own progress as educators.

The Professional and Creative Writing Majors' CWP portfolios will also be analyzed separately from the general undergraduate population. This way, we will track our Majors' progress, along with our own pedagogical progress. Additionally, we will keep track of the career and educational paths of all of our Majors and Minors in spreadsheets similar to our tracking of our students who Minor in Professional or Creative Writing, and who choose the Creative Writing Concentration.

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<sup>1</sup> <http://compositionforum.com/issue/26/prior-knowledge-transfer.php><https://aacu.org/peerreview/2017/Winter/Tinberg>

Assessment 1:

College Writing Proficiency Assessment (submitted for each student)

**Criterion 1:** The writer has demonstrated an ability to develop a specific thesis, purpose, and/or focus that analyzes, argues, synthesizes, speculates, evaluates, and/or reflects (and does not merely report or summarize) for the given purpose, audience, and genre. \*

- Met or exceeded
- Almost met
- Not met

Optional comments on first criterion



**Criterion 2:** The writer has chosen and implemented effective organizational strategies at the sentence, paragraph, and global levels for the given purpose, audience, and genre. \*

- Met or exceeded
- Almost met
- Not met

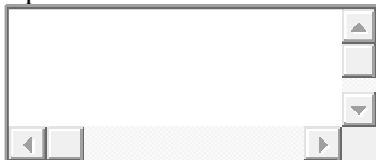
Optional comments for second criterion



**Criterion 3:** The writer has effectively developed their work with substantial, convincing evidence from credible, appropriate sources for the given purpose, audience, genre and discourse community. \*

- Met or exceeded
- Almost met
- Not met

Optional comments for third criterion



**Criterion 4:** The writer has consistently and correctly employed appropriate citation and documentation (for example, MLA, APA or Chicago Manual Style).

- Met or exceeded

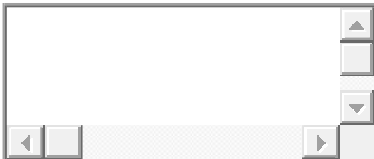
- Almost met
- Not met

Optional comments for fourth criterion

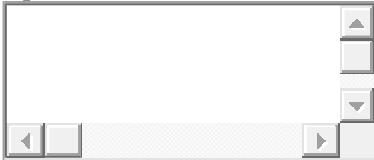


**Criterion 5:** The writer has found credible evidence, and has used an appropriate amount of direct quotation, paraphrasing, and summarizing for the given purpose, audience, and genre. \*

- Met or exceeded
- Almost met
- Not met



Optional comments for fifth criterion



**Criterion 6:** The writer has analyzed, interpreted and/or elaborated upon the evidence effectively for the given purpose, audience, and genre. \*

- Met or exceeded
- Almost met
- Not met

Optional comments for sixth criterion



**Criterion 7:** The writer has chosen an appropriate register for the given purpose, audience, and genre. \*

- Met or exceeded
- Almost met
- Not met

Optional comments for seventh criterion

**Criterion 8:** The writer has addressed local issues of precision and conformity to the conventions of Edited American English for the given purpose, audience, and genre. \*

- Met or exceeded
- Almost met
- Not met

Optional comments for the eighth criterion

**Criterion 9:** The writer has demonstrated rhetorical awareness and an awareness of different genres and discourse communities and their conventions, writing essays that reflect this understanding of transfer. \*

- Met or exceeded
- Almost met
- Not met

Optional comments for the ninth

**CWP earned? \***

- Yes
- Yes (Marginal)
- No

**Comments / recommendations for student who has not met CWP?**

- Student should take WRT 181 and resubmit
- Student should take another WEC and resubmit
- Student should take WRT 201 and resubmit
- Student should take the Writing Center citation workshop and resubmit
- Student should work with a Writing Center tutor and resubmit
- Even though student passed (marginally), they should work with a Writing Center tutor

Other recommendation?

4. *Provide a list of courses with title, semester credit hours and course descriptions, along with a description of program requirements*

### **Professional and Creative Writing Requirements**

The Major offers two tracks, Professional Writing and Rhetoric, and Creative Writing. Students are required to choose between the two tracks. Both tracks require a minimum of 36 total credits. That is, the number of credits for both tracks are the same.

**All students (Professional and Creative Writing) take these Core Courses (12 credits):**

#### **Core Courses (12 credits)**

1. **WRT 206: Professional Communication** (4 credits)
2. **LIT 200: Close Reading, Critical Writing** (2 credits)
3. Choose at least one from the following: **WRT 108: Intro to Creative Writing: Mixed Genres; WRT 107: Creative Screenwriting; or WRT 120: Introduction to Fiction Writing** (4 credits)
4. **WRT 497: Final Credits Capstone Composing Experience\***: (2 credits) This course examines the production of texts in different genres; brings students together as seniors to bridge and reconnect Creative Writing and Professional Writing and Rhetoric.

#### **Professional Writing and Rhetoric Track (36 credits minimum)**

Choose 8 credits from these 200-level courses:

- WRT 219: Linguistics
- WRT 221H: Theories and Practice in Composing, Tutoring, and Teaching
- WRT 203: Feature Writing for Newspapers and Magazines
- WRT 208: Journalism Workshop
- WRT 226: Creative Nonfiction I
- WRT 282: Comics, Composition and Creativity
- LIT 215: Two Ways of Approaching A Text (collaboration with Literature faculty)
- Grammar for Everyone\* (2 credits – in development)
- Special Topics: Writing Harry (WRT 283); Rhetoric of Islamophobia (WRT 284); Analyzing Linguistic Data (WRT 285; DAC course, WEC)

Choose 12 credits from these 300-level courses:

- WRT 301: Travel Writing (2 credits)
- WRT 302: Community Writing (2 credit)
- WRT 307: Creative Nonfiction II (4 credits)
- Transnational Rhetoric\* (4 credits, WID – in development)
- Medical/Healthcare Rhetoric\* (4 credits, WID – in development)
- Internship in Professional Writing (e.g. Writing Center, GPEP TA, Earl's Place, Pediatric Oncology or Neurosurgery at Hopkins, Bancroft Press, Roots to Glory Travel) (2-4 credits)

In addition to the Capstone Composing Experience course (see above under Core Courses), students are required to take a **minimum** of two credits at the 400 level

- WRT 401 - Writing Studio for Capstones (1 credit)
- WRT 495 - Senior Thesis (8 credits)
- WRT 499 - Independent Study) (1-4 credits)

Students may take the additional two credits at either the 300 or 400 levels.

### **Creative Writing Track**

#### **(36 credits minimum)**

Required:

Choose at least one from:

- WRT 202 - Short Story Writing (4 Cr.)
- WRT 205 - Introduction to Poetry Writing (4 Cr.)
- WRT 217 - Literature and Film: Screenplay Adaptation (4 Cr.)
- WRT 226 - Creative Nonfiction I (4 Cr.)

Choose at least one from:

- WRT 305 - Writing Workshop: Poetry (4 Cr.)
- WRT 306 - Writing Workshop: Fiction (4 Cr.)
- WRT 307 - Creative Nonfiction II (4 Cr.)
- WRT 317 - Advanced Creative Screenwriting (4 Cr.)\*

Choose at least one from:

- WRT 414 - Advanced Seminar: Creative Non-Fiction (4 Cr.)
- WRT 415 - Advanced Writing Workshop: Poetry (4 Cr.)
- WRT 416 - Advanced Writing Workshop: Fiction (4 Cr.)

The above tier adds up to 12 credits, plus 12 core credits for 24 (this includes 8 at the 300+ level).

#### **PLUS**

--4 credits of additional Creative Writing courses at the 100, 200, 300, or 400 level. WRT 495 Independent Study is highly recommended. Creative Writing majors are required to take four workshops and may count a fifth toward the major.

--8 credits of coursework, to complete the total of 36 for the major (and 15+ at the 300+ level), in English, French, Spanish, or German Literature at the 300 or 400 level. Some 300-level History, CPEC and other courses may also be included.

These options include, but are not limited to, the following choices:

LIT 211 - Early British Literature (2 Cr.)

LIT 212 - Humans & Nature in British Poetry (2 Cr.)

LIT 285 - Contemporary Literature from India, Africa, and Australia (4 Cr.)

LIT 325 - Overseas: When World Travelers Write (4 Cr.)

LIT 392 - Contemporary Literary Theory (4 Cr.)

LIT 440 - Special Topics in Literature: Big Books (2 Cr.)

CPEC 254 - Do-Gooders and the Failure of Humanitarian Aid: Ideology, Ethics and Future (4 Cr.)

FR 451 - Topics in Francophone African Literature & Cinema (4 Cr.)

GER 240 - German Literature, Life, and Culture (4 Cr.)



HIS 242/ ENG 242 - From Puritan Diaries to Oprah's Book Club: Readers and Writers in American History (4 Cr.)

### **Current Professional and Creative Writing Course Offerings**

- **WRT 101: Writing Studies Studio** -- This course focuses on drafting and composing, revising and editing, mechanics and grammar review, style and voice, research, collaboration, critical thinking, and effective writing strategies and habits of mind.
- **WRT 107: Creative Screenwriting** -- This creative screenwriting workshop course guides participants through the process of transforming an original story into a feature film script.
- **WRT 108: Introduction to Creative Writing: Mixed Genre** -- This course will explore several genres in creative writing, including poetry, fiction, and creative non-fiction, as well as multimodal texts and emerging genres.
- **WRT 181: Writing Studies I** -- This course emphasizes research - the thoughtful, responsible use of sources that is part of joining ongoing academic conversations.
- **WRT 120: Introduction to Fiction Writing** -- fiction writing seminar/workshop guides students as they develop basic techniques of fiction writing: plot, characterization, imagery, tone, narrative design, theme, and other fundamentals.
- **WRT 201 Writing Studies Studio II** -- This writing studio is designed to help students earn College Writing Proficiency (CWP). Student will develop, research, and write an extended argumentative paper on a topic of their own choosing.
- **WRT 202: Short Story Writing** -- This course further examines craft in fiction writing, with special attention to the short story. Students write original short stories and discuss each other's work in a seminar (workshop) format.
- **WRT 203: Feature Writing for Newspapers and Magazines** -- This intensive writing workshop focuses on identifying and interviewing candidates for feature stories. Students will write feature stories based on their interviews, and learn how to organize the material into compelling narratives.
- **WRT 205: Introduction to Poetry Writing** -- A poetry-writing course with in-class discussion of each class member's poems. Assignments in common poetic forms (sonnet, sestina) as well as "free verse." Readings in recent British and American poetry
- **WRT 206: Professional Communication** -- this course will develop and enhance students' skills in a range of written and verbal communications in organizational settings. Students will work on a variety of projects, including standard business correspondence and career development documents in multiple platforms.
- **WRT 208: Journalism Workshop**: This course introduces students to the basic techniques of journalism and practice in forms of news, interviews, features, and reviews. Students learn specific techniques of newswriting, such as leads, edits, styles, and research.
- **WRT 217: Literature and Film: Screenplay Adaptation**: This course guides participants through the elements of film writing and the methods of transforming the literary narrative into a feature film script.
- **WRT 219: Linguistics**: Linguistics is the study of human language in all its complexity. This survey course covers the sound systems of the world's languages; word formation, the creation of new words, and etymology; grammar, sentence structure, and style; semantics and meaning; pragmatics; language change and history of languages; dialects; slang; language and power; language and gender; and language acquisition.

- **WRT 221H: Theories and Practice in Composing, Tutoring, and Teaching:** This course introduces students to the current theories of writing and composing both in print and digital environments, as well as to a variety of methods and strategies for teaching and tutoring.
  - **WRT 226: Creative Nonfiction I** -- This course introduces students to the breadth of creative nonfiction. The course focuses on building skills, learning techniques of creative nonfiction writers, and examining potential subjects.
  - **WRT 282: Comics, Composition and Creativity** -- This course examines comic and sequential art through its representative genres. Students will write both academic essays on comics and sequential art and create their own comics to practice composition and multimodal communication.
  - **WRT 281: Special Topics (such as Community Writing, Grant Writing, Policy Writing, Medical Narratives, Transnational Rhetoric)**
  - **WRT 283: Writing Harry** -- Students study the Harry Potter texts and write about the works.
  - **WRT 284: Rhetoric of Islamophobia**
  - **WRT 285: Analyzing Linguistic Data** (WEC and DAC) This course satisfies both the Writing Enriched Curriculum and the Data Analytics requirements.
  - **WRT 302: Community Writing** -- studio for writing and reflecting on community-based learning projects and experiences.
  - **WRT 305: Writing Workshop: Poetry:** Supervision of individual creative projects in poetry. Formal and thematic weekly assignments with in-class discussion of class members' poems.
  - **WRT 306: Writing Workshop: Fiction**-- Supervision of individual creative projects. Individual conferences and weekly seminar meetings.
  - **WRT 307: Creative Nonfiction II** --Further work in creative nonfiction. This writing workshop requires several extensively revised papers and peer critiques of essays.
  - **WRT 317: Advanced Creative Screenwriting\***-- An advanced workshop in screenwriting. Written work for the seminar will be an extended project. In-class critique of students' work.
  - **WRT 401: Writing Studio for Capstones** (1 credit)
  - **WRT 414: Advanced Seminar: Creative Non-Fiction**--
  - **WRT 415: Advanced Writing Workshop: Poetry** --An advanced workshop in poetry. Written work for the seminar will be an extended project consisting of 10-15 pages of poetry. In-class critique of students' work.
  - **WRT 416: Advanced Writing Workshop: Fiction**-- An advanced workshop in fiction. Written work for the seminar will be an extended project consisting of either three or four finished short stories (or chapters, with permission of instructor). In-class critique of students' work.
  - **WRT 490: Internship in Professional Writing** (e.g. Writing Center, GPEP TA, Earl's Place, Pediatric Oncology or Neurosurgery at Hopkins, Bancroft Press, Roots to Glory Travel) (2-4 credits)
  - **WRT 495: Senior Thesis** (8 credits) Students must qualify for this year-long opportunity.
  - **WRT 499: Independent Study** (1-4 credits)
5. *Discuss how general education requirements will be met, if applicable.*

The Goucher College Commons general education requirements are innovative and flexible. Students take three Center Pair Exploration (CPE) courses in paired disciplines outside of their majors. These interdisciplinary courses provide students with the breadth of knowledge that is expected in a liberal arts education. Additionally, students at Goucher must earn proficiency in Data Analytics/Quantitative Reasoning (DA), Foreign Language, and Environmental Sustainability (ENV). Similarly, Goucher

students also take a series of courses involving discussion of Race, Power, and Perspectives (RPP). And all Goucher students must study abroad in either a semester program or a 3-week Intensive Course Abroad.

College Writing Proficiency (CWP) is central to all of these requirements. CWP is a requirement for graduation from Goucher College. In order to earn CWP, students must first take the foundational Writing Studies (WRT 181) course during their first year. They then take a Writing Enriched Curriculum (WEC) course in any discipline. These are similar to traditional Writing Across the Curriculum (WAC) courses. Writing faculty offer many WEC courses, including in their CPE (the foundational general education requirement) courses. One of our Writing faculty offers a course that satisfies both the WEC and the data analytics requirements.

Writing faculty have always been instrumental in helping students satisfy their general education requirements.

Here is a typical student's General Education courses. Students take at least 40 credits of General Education courses.

WRT 181	(4 credits)	First Year Writing
FYS 100	(4 credits)	First Year Seminar
Arabic 110	(4 credits)	Foreign Language Requirement
Arabic 120	(4 credits)	Foreign Language Requirement
Arabic 130	(4 credits)	Foreign Language Requirement
WRT 285	(4 credits)	Writing Enriched Curriculum (WEC)
CPE A	(4 credits)	Art/Media/Theatre/Dance/Music
CPE B	(4 credits)	Education/Business/Sociology/Anthropology
CPE C	(4 credits)	Humanities/Literature/History/Philosophy/Religion
CPE D	(4 credits)	Psychology/Biology/Chemistry/Physics
DMC 102	(4 credits)	Data Analytics for Sustainability (DA-AC)

The CPE courses are our current version of General Education Requirements. Students take a minimum of three CPE courses over the four years at Goucher. These courses give students the necessary breadth of a liberal arts degree.

### Four-Year Plan

Here is a typical student's Four-Year Plan. This includes all 120 credits required for the BA. We've highlighted the courses required for the Major (Professional Writing and Rhetoric track) in yellow. We've highlighted the courses that fulfill the General Education Requirements (Goucher Commons) in Green. The electives are not highlighted.

#### Year One

FALL	SPRING
WRT 181 (4 cr) GCR	CPEA (4 cr) GCR
FYS 100 (4 cr) GCR	LIT 200 (2 cr) Close Reading
WRT 108 (4 cr) Introduction to Creative Writing	WRT 226 (4 cr) Creative Nonfiction Satisfies WEC requirement
ARB 110 (4 cr) Arabic	ARB 120 (4 cr) Arabic
	CBL 115 (2 cr) Gateway to Service Community Based Learning

**Year Two**

FALL	SPRING
WRT 206 (4 cr) Professional and Business Writing	CPEB (4 cr) GCR
ARB 130 (4 cr) Arabic	DMC 102 (4cr) Data Analytics for Sustainability Satisfies DAF and ENV
CPED (4 cr) GCR	LIT 249 (4 cr) The Legacy of Slavery Satisfies RPP and a Major elective
PHL 231 (4 cr) Political Philosophy	WRT 219 (4 cr) Linguistics
	PE

**Year Three**

FALL	SPRING
WRT 285 (4cr) Analyzing Linguistic Data Satisfies DAC and a Major elective	Study Abroad Semester in Japan or Copenhagen
WRT 308 (4 cr) Medical & Healthcare Rhetoric	
WRT 221H (4cr) Theories and Practice in Composing, Tutoring, and Teaching	
ART 120 (4 cr) Bookbinding and Artists' Books	

**Year Four**

FALL	SPRING
WRT 495 (4 cr) Thesis	WRT 495 (4 cr) Thesis
WRT 497: Capstone Composing Experience (2 cr)	WRT 490 (2 cr) Internship
8 elective credits	8 elective credits

6. *Identify any specialized accreditation or graduate certification requirements for this program and its students.* N/A
7. *If contracting with another institution or non-collegiate organization, provide a copy of the written contract.* N/A
8. *Provide assurance and any appropriate evidence that the proposed program will provide students with clear, complete, and timely information on the curriculum, course and degree requirements, nature of faculty/student interaction, assumptions about technology competence and skills, technical equipment requirements, learning management system, availability of academic support services and financial aid resources, and costs and payment policies.*

All fulltime Writing faculty serve as advisors to undergraduates. Currently, we advise students before they declare their majors, and after they declare the Concentration and/or the Minors. We help students navigate all of the systems at Goucher College, both curricular and co-curricular.

Under the direction of one of our Writing faculty members, Assistant Professor Lana Oweidat, we operate the Writing Center, which provides writing support to all students, regardless of their major.

We keep our website up-to-date with information for all students regarding the campus-wide general education requirements, and information for our current Minors and Creative Writing Concentration students.

*9. Provide assurance and any appropriate evidence that advertising, recruiting, and admissions materials will clearly and accurately represent the proposed program and the services available.*

We currently work closely with our Admissions staff who allow us to review their materials. They discuss talking points with our faculty before they go on recruiting trips. The Admissions staff sends prospective students to our classes, so that we can speak directly to them and their families. Furthermore, our faculty have seen recruitment and retention as part of the same, interdependent process, and for several years we have produced our own recruitment materials and created our processes, supplementing the work of the admissions office, to connect with prospective students interested in writing at Goucher, and we have been tracking the creative writing students we contacted through recruiting as they move through their four years with us, getting in touch with them periodically to learn about their experience at Goucher.

*H. Adequacy of Articulation*

*1. If applicable, discuss how the program supports articulation with programs at partner institutions. Provide all relevant articulation agreements. N/A*

*I. Adequacy of Faculty Resources (as outlined in COMAR 13B.02.03.11).*

*1. Provide a brief narrative demonstrating the quality of program faculty. Include a summary list of faculty with appointment type, terminal degree title and field, academic title/rank, status (full-time, part-time, adjunct) and the course(s) each faculty member will teach (in this program).*

No additional resources are needed to begin teaching this program, and it will not negatively impact our teaching of foundational writing. This proposed major capitalizes on existing faculty expertise. Current faculty from the Center for Contemporary and Creative Writing can teach all proposed courses; however, we are looking forward to working with partners across campus. Most courses are already in the scheduled course rotation.

**Staff for Proposed Major:**

**The Center for Contemporary and Creative Writing  
Faculty: Degrees, Courses Taught**

Faculty Percentage of teaching toward the Professional and Creative Writing Major (PCWM)

Currently these courses are taught as part of the Creative Writing Minor and the Professional Writing Minor.

<b>Faculty</b>	<b>Degree/Expertise</b>	<b>Courses Taught</b>	<b>% toward Major</b>
Brandon Arvesen	MA Writing,	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II	0
Madison Smartt Bell	MA Creative Writing	<b>Major</b> WRT 306 Advanced Fiction WRT 416 Advanced Fiction WRT 497 H Capstone, Honors	100%
Katherine Cottle	PhD English	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II CPEC (Exploration)	0
Hannah Fenster	MA Comparative Literature	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II FYS 100W Honors First Year Seminar	0
Susan Garrett	MA Linguistics	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II <b>Major</b> WRT 219 Linguistics WRT 285 Analyzing Linguistic Data	25%
Edgar Kunz	MFA Creative Writing	<b>General Education</b> CPEC (Exploration) <b>Major</b> WRT 108 Intro to Creative Writing WRT 120 Intro to Fiction Writing WRT 205 Intro to Poetry WRT 226 Creative Nonfiction WRT 305 Advanced Poetry I WRT 415 Advanced Poetry II	75%
Lana Oweidat	PhD, Rhetoric and Composition	<b>General Education</b> WRT 181 First Year Writing	75%

		FYS 100W Honors First Year Seminar <b>Major</b> WRT 221 H Theories of Writing WRT 284 Rhetoric of Islamophobia	
Phaye Poliakoff-Chen	MFA, Creative Writing	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II CPEC (Exploration) FYS 100W Honors First Year Seminar <b>Major</b> WRT 108 Intro to Creative Writing WRT 202 Short Story Writing	75%
Elizabeth Spires	MFA, Creative Writing	<b>Major</b> WRT 305 Advanced Poetry I WRT 415 Advanced Poetry II	100%
Charlee Sterling	PhD English	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II CPEC (Exploration) FYS 100W Honors First Year Seminar <b>Major</b> WRT 206 Professional & Business Communication WRT 282 Harry Potter WRT 283 Graphic Novel	50%
Bill U'Ren	MA Creative Writing	<b>Major</b> WRT 107 Creative Screenwriting WRT 120 Intro to Fiction Writing WRT 202 Short Story Writing WRT 217 Screenwriting: Adaptation WRT 306 Advanced Fiction Writing	100%
Kate Welch	PhD English	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II CPEC (Exploration)	25%

		FYS 100W Honors First Year Seminar <b>Major</b> LIT 232 Shakespeare	
Emily Birx	MFA Writing	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II <b>Major</b> WRT 206 Professional & Business Communication WRT 226 Creative Nonfiction	2 courses
Arthur Hirsch	MA/Journalism	<b>Major</b> WRT 203 Features Writing WRT 208 Journalism Workshop WRT 226 Creative Nonfiction	3 courses



**FTE for Proposed Major**

Faculty (Rank)	Courses Usually Taught Courses that count toward the major are highlighted	Credits toward the Major	Optional Courses outside our Center
			<b>CPE</b> = Center Pair Exploration (general education) <b>GPEP</b> = Goucher Prison Education Partnership <b>FYS</b> = First Year Seminar <b>DAC</b> = Data Analytics
<b>Tenured - 2</b>			
Madison Bell	WRT 416, WRT 306, WRT 499	8	
Elizabeth Spires	WRT 415, WRT 305, WRT 499	8	
<b>FT Tenure Track - 1</b>			
Lana Oweidat	WRT 181, WRT 284, WRT 221H, WRT 299, WRT 499, WRT 201, WRT 101	4-8	
<b>FT Professors of Practice - 5</b>			
Kathy Cottle	WRT 181, WRT 206, WRT 201, CPE	0-4	CPE
Susan Garrett	WRT 101, WRT 181, WRT 201, WRT 219, WRT 285, WRT 499, WRT 299	4-8	DAC
Phaye Poliakoff-Chen	WRT 101, WRT 181, WRT 108, WRT 202, WRT 206, WRT 201, WRT 301, WRT 299, WRT 499, CPE, FYS Honors	4-12	CPE GPEP FYS Honors
Charlee Sterling	WRT 101, WRT 181, WRT 202, WRT 206, WRT 201, WRT 282, WRT 283, WRT 299, CPE, FYS Honors	12-24	FYS FYS Honors
Kate Welch	WRT 101, WRT 181, WRT 202, WRT 206, WRT 201, WRT 282, WRT 283, WRT 299, CPE, FYS Honors	12-16	LIT 232 FYS FYS Honors GPEP
<b>FT NTT Faculty - 4</b>			
Brandon Arvesen	WRT 101, WRT 181, WRT 201	0	GPEP
Hannah Fenster	WRT 101, WRT 181, WRT 201	0	GPEP

Edgar Kunz	WRT 205, WRT 108, WRT 120, WRT 305, WRT 415, WRT 499	20	
Bill U'Ren	WRT 107, WRT 120, WRT 202, WRT 217, WRT 299, WRT 499 CPE	20	CPE
<b>PT Faculty – 3</b>			
Emily Birx	WRT 181, WRT 101, WRT 201	0	
Arthur Hirsch	WRT 208, WRT 226, WRT 203	12	
Madeleine Mysko	WRT 181	0	
<b>Faculty Outside our Center</b>			
Antje Rauwerda Tenured from LIT	WRT 181 + Literature	up to 20	Antje currently teaches 1 section of WRT 181 per year; + LIT classes can count toward the major
Literature Faculty	Literature courses from LIT, Modern Languages	Varies	Students are required to take at least 8 credits of Literature in the Creative Writing Major

Writing faculty from the Center for Contemporary and Creative Writing (CCCW) are flexible; most of us can teach our foundational courses as well as the courses that count toward our current minors and concentration; these courses would also count toward the proposed major.

The number of foundational courses necessary per year varies upon enrollment. The CCCW is responsible for teaching the entire first year class. Based on a class of 420 incoming first years and 40 transfer students, we need to offer approximately 24 sections of WRT 181 (4 credits) per year, 8 sections of WRT 101 (1 credit), and 4 sections of WRT 201 (2 credits) per year.

Here are the CCCW faculty who would teach courses in the proposed Major:

<b>Faculty</b>
Brandon Arvesen Visiting Professor FT, NTT
Emily Birx Visiting Professor PT, NTT
Madison Bell Professor/Tenured
Kathy Cottle Assistant Professor FT, Professor of Practice

Hannah Fenster Visiting Professor FT, NTT
Susan Garrett Assistant Professor FT, Professor of Practice
Edgar Kunz Assistant Professor FT, NTT
Arthur Hirsch Visiting Professor PT, NTT
Lana Oweidat Assistant Professor FT, Tenure Track
Phaye Poliakoff-Chen Assistant Professor FT, Professor of Practice
Elizabeth Spires Professor/Tenured
Charlee Sterling Assistant Professor FT, Professor of Practice
Bill U'Ren Assistant Professor FT, NTT
Kate Welch Assistant Professor FT, Professor of Practice

As the major gains in popularity, we will initially ask our current group of three adjuncts to teach additional sections as necessary and as allowed per their contracts.

**2. *Demonstrate how the institution will provide ongoing pedagogy training for faculty in evidenced-based best practices, including training in:***

**a) *Pedagogy that meets the needs of the students.***

All of our faculty participate in professional development workshops through our Center for Scholarship and Teaching (CAST). Goucher offers a generous faculty travel budget so that faculty can attend national conferences in writing and rhetoric. Most faculty attend at least one such conference per year, including the Conference for College Composition and Communication (CCCC), the Council for Writing Program Administrators (CWPA), and Association of Writing Programs (AWP). In Summer 2019, Goucher College will host the national conference for the Council of Writing Program Administrators.

**b) *The learning management system***

Goucher uses the Canvas platform for learning management. Faculty post syllabi and assignments on Canvas. Many use the platform for online discussions and other activities as well.

- c) ***Evidenced-based best practices for distance education, if distance education is offered.*** We do not offer distance education for these courses.

***J. Adequacy of Library Resources (as outlined in COMAR 13B.02.03.12).***

1. ***Describe the library resources available and/or the measures to be taken to ensure resources are adequate to support the proposed program. If the program is to be implemented within existing institutional resources, include a supportive statement by the President for library resources to meet the program's needs.***

**Goucher College Library**

The Goucher College Library (the Athenaeum) is the anchor of the award-winning, LEED-certified Goucher Athenaeum, which opened in 2009. The library's resources include 96,000 electronic journals; 59,000 media materials and streaming files; 140 research databases; 199,000 print titles; and 240,000 eBooks. Most of these are accessible on the library's website along with many research and subject guides and tools to support students. Additional resources include the Digital Library and eScholarship@goucher, the college's institutional repository, which together have a combined total of over 10,000 digital items. Individual research assistance and information literacy instruction and programs are also part of the library's services.

The library awards various prizes and fellowships to support student research. Library events and activities include the bi-annual Applestein-Sweren Book Collecting Prize for personal collections of books and ephemera; the Athenaeum Library Speakers Series; the annual Julia Rogers Research Prize; Friends of the Goucher College Library programs; the annual Edible Book Fest; special exhibitions; and the Alberta and Henry Burke Jane Austen Scholar-in-Residence Program, a competition to bring senior scholars to campus for research in our world class Jane Austen collection.

**Special Collections & Archives (SC&A)** is a unique research center located within the Goucher College Library. The collection includes over 15,000 rare and unique books, 800 linear feet of manuscripts, and over 1,000 linear feet of college archives. These materials support primary research in many subjects including art history, dance, dance history, English, history, historic preservation, material culture, peace studies, theatre, and women's studies. **The Brooke and Carol Peirce Center for Undergraduate Research** is a program of the SC&A that funds fellowships for undergraduate students to conduct original and creative research using our collections, and focuses on hands-on experience with primary source materials.

**The Kratz Center for Creative Writing**, located in the Julia Rogers building's Soper Room, houses its own collection of current journals, as well as a curated selection of poetry, fiction, and creative nonfiction. The Kratz Center also brings visiting writers and speakers to campus each year.

***K. Adequacy of Physical Facilities, Infrastructure and Instructional Equipment (as outlined in COMAR13B.02.03.13)***

1. *Provide an assurance that physical facilities, infrastructure and instruction equipment are adequate to initiate the program, particularly as related to spaces for classrooms, staff and faculty offices, and laboratories for studies in the technologies and sciences. If the program is to be implemented within existing institutional resources, include a supportive statement by the President for adequate equipment and facilities to meet the program's needs.*

All fulltime and halftime faculty have their own offices on campus that include telephones, Wifi, and other amenities. Part-time faculty share office spaces, with the same amenities. Classes are held in the academic buildings. Classrooms have up-to-date technology access, including Wifi and projectors.

2. *Provide assurance and any appropriate evidence that the institution will ensure students enrolled in and faculty teaching in distance education will have adequate access to:*
  - a) *An institutional electronic mailing system, and*
  - b) *A learning management system that provides the necessary technological support for distance education*

All faculty – fulltime, halftime, and part-time – have Goucher email addresses, as email is the official communication mode of Goucher College. In addition, Goucher provides the learning management platform Canvas, for all additional classroom announcements, including assignments and syllabi.

***L. Adequacy of Financial Resources with Documentation (as outlined in COMAR 13.B.02.03/14)***

1. *Complete [Table 1: Resources and Narrative Rationale](#). Provide finance data for the first five years of program implementation. Enter figures into each cell and provide a total for each year. Also provide a narrative rationale for each resource category. If resources have been or will be reallocated to support the proposed program, briefly discuss the sources of those funds.*

**The Center for Contemporary and Creative Writing  
Faculty: Degrees, Courses Taught**

Currently these courses are taught as part of the Creative Writing Minor and the Professional Writing Minor.

Faculty Percentage of teaching toward the Professional and Creative Writing Major (PCWM)

<b>Faculty</b>	<b>Degree/Expertise</b>	<b>Courses Taught</b>	<b>% toward Major</b>
Brandon Arvesen	MA Writing,	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II	0
Madison Smartt Bell	MA Creative Writing	<b>Major</b> WRT 306 Advanced Fiction	100%

		WRT 416 Advanced Fiction WRT 497 H Capstone, Honors	
Katherine Cottle	PhD English	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II CPEC (Exploration)	0
Hannah Fenster	MA Comparative Literature	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II FYS 100W Honors First Year Seminar	0
Susan Garrett	MA Linguistics	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II <b>Major</b> WRT 219 Linguistics WRT 285 Analyzing Linguistic Data	25%
Edgar Kunz	MFA Creative Writing	<b>General Education</b> CPEC (Exploration) <b>Major</b> WRT 108 Intro to Creative Writing WRT 120 Intro to Fiction Writing WRT 205 Intro to Poetry WRT 226 Creative Nonfiction WRT 305 Advanced Poetry I WRT 415 Advanced Poetry II	75%
Lana Oweidat	PhD, Rhetoric and Composition	<b>General Education</b> WRT 181 First Year Writing FYS 100W Honors First Year Seminar <b>Major</b> WRT 221 H Theories of Writing WRT 284 Rhetoric of Islamophobia	75%
Phaye Poliakoff-Chen	MFA, Creative Writing	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II CPEC (Exploration)	75%

		FYS 100W Honors First Year Seminar <b>Major</b> WRT 108 Intro to Creative Writing WRT 202 Short Story Writing	
Elizabeth Spires	MFA, Creative Writing	<b>Major</b> WRT 305 Advanced Poetry I WRT 415 Advanced Poetry II	100%
Charlee Sterling	PhD English	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II CPEC (Exploration) FYS 100W Honors First Year Seminar <b>Major</b> WRT 206 Professional & Business Communication WRT 282 Harry Potter WRT 283 Graphic Novel	50%
Bill U'Ren	MA Creative Writing	<b>Major</b> WRT 107 Creative Screenwriting WRT 120 Intro to Fiction Writing WRT 202 Short Story Writing WRT 217 Screenwriting: Adaptation WRT 306 Advanced Fiction Writing	100%
Kate Welch	PhD English	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II CPEC (Exploration) FYS 100W Honors First Year Seminar <b>Major</b> LIT 232 Shakespeare	25%
Emily Birx	MFA Writing	<b>General Education</b> WRT 181 First Year Writing WRT 101 Studio I WRT 201 Studio II <b>Major</b> WRT 206 Professional & Business Communication WRT 226 Creative Nonfiction	2 courses

Arthur Hirsch	MA/Journalism	<b>Major</b> WRT 203 Features Writing WRT 208 Journalism Workshop WRT 226 Creative Nonfiction	3 courses
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Table 1: Program Resources

Resource Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Reallocated Funds	3,000	3,000	3,000	3,000	3,000
2. Tuition Fee/Revenue (c + g below)	2,715,000	3,167,500	3,620,000	3,620,000	3,620,000
a. Number of F/T Students	60	70	80	80	80
b. Annual Tuition/Fee Rate	45,250	45,250	45,250	45,250	45,250
c. Total F/T Revenue (a x b)	2,715,000	3,167,500	3,620,000	3,620,000	3,620,000
d. Number of P/T Students	0	0	0	0	0
e. Credit Hour Rate	1,478	1,478	1,478	1,478	1,478
f. Annual Credit Hour Rate	0	0	0	0	0
g. Total P/T Revenue (d x e x f)	0	0	0	0	0
3.Grants, Contracts & Other External Sources	0	0	0	0	0
4.Other Sources	0	0	0	0	0
<b>TOTAL (Add 1-4)</b>	<b>2,718,000</b>	<b>3,170,500</b>	<b>3,623,000</b>	<b>3,623,000</b>	<b>3,623,000</b>

This proposed Major will use existing resources for faculty, as well as the existing yearly budget from the Center for Contemporary and Creative Writing. The first year shows the number of students who have



already declared the Creative Writing Concentration within the English Major. Additionally, we currently have 40 Minors in CW and PW. Conservatively, we've estimated that half of those students will choose to declare the new Major. Each year after this, we are conservatively predicting that hold steady around 80 students in the Major.

*2. Complete [Table 2: Program Expenditures and Narrative Rationale](#). Provide finance data for the first five years of program implementation. Enter figures into each cell and provide a total for each year. Also provide a narrative rationale for each expenditure category.*

**Table 2: Program Expenditures**

<b>Expenditure Categories</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>
1. Faculty (b + c below)	493,460	493,460	493,460	493,460	493,460
a. Number of FTE	12	12	12	12	12
b. Total Salary	450,870	450,870	450,870	450,870	450,870
c. Total Benefits	42,590	42,590	42,590	42,590	42,590
2. Admin. Staff (b + c below)	0	0	0	0	0
a. Number of FTE	0	0	0	0	0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
3. Support Staff (b + c below)	0	0	0	0	0
a. Number of FTE	0.5	0.5	0.5	0.5	0.5
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
4. Technical Support and Equipment	0	0	0	0	0
5. Library	0	0	0	0	0
6. New or Renovated Space	0	0	0	0	0
7. Other Expenses	0	0	0	0	0

TOTAL (Add 1-7)	493,460	493,460	493,460	493,460	493,460
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The existing budget line for the Center for Contemporary and Creative Writing will move to the new Major. This line is used for copying, office supplies, and books.

***M. Adequacy of Provisions for Evaluation of Program (as outlined in COMAR 13B.02.03.15).***

***1. Discuss procedures for evaluating courses, faculty and student learning outcomes.***

Goucher College requires all faculty to administer course evaluations. Beginning in SP19, all faculty must designate a period during class time for students to complete their course evaluations.

Our unique, nationally known method for assessing our students' writing, College Writing Proficiency (CWP) is a requirement for graduation from Goucher. All students must demonstrate College Writing Proficiency (CWP) by submitting a portfolio of their writing, after they have taken the required foundational Writing classes, WRT 181 and a Writing Enriched Curriculum (WEC) course. This portfolio is reviewed by a minimum of two Writing faculty. Students who do not earn CWP are encouraged to take WRT 201, a 2-credit Writing studio, and/or work with professors and Writing Center tutors, so that they can revise and resubmit their portfolios.

When the faculty reviews these portfolios, they note the students' progress on an assessment form (please see section G3). These forms are then used to track our own progress as educators.

The Professional and Creative Writing Majors' CWP portfolios will also be analyzed separately from the general undergraduate population. This way, we will track our Majors' progress, along with our own pedagogical progress. Additionally, we will keep track of all of our Majors and Minors career and educational paths in spreadsheets, as we currently keep track of our students who Minor in Professional or Creative Writing, and who choose the Creative Writing Concentration.

***2. Explain how the institution will evaluate the proposed program's educational effectiveness, including assessments of student learning outcomes, student retention, student and faculty satisfaction, and cost-effectiveness.***

The data we collect from our College Writing Proficiency (CWP) process provides a baseline for assessing our pedagogy and student learning outcomes. Working together with our Institutional Research Department and with the data from the Registrar's Office, writing faculty will assess all of the above markers for effectiveness.

***N. Consistency with the State's Minority Student Achievement Goals (as outlined in COMAR 13B.02.03.05).***

***1. Discuss how the proposed program addresses minority student access & success, and the institution's cultural diversity goals and initiatives.***

Our Writing Center is also an integral part of the College's student success initiatives. Several of our courses already meet the guidelines for Race, Power, and Perspective courses. All of our courses encourage students to engage in difficult conversations about all facets of diversity.

Our Writing faculty are actively engaged in the College's social justice initiatives and cultural diversity goals, including Goucher's Prison Education Partnership (GPEP) and Goucher's Community Based Learning programs. Several Writing Faculty teach our curriculum inside the Maryland state prisons

under the auspices of the Goucher Prison Education Partnership (GPEP). Faculty who are unable to teach inside the prisons volunteer their time to support this program. Several GPEP students who have been paroled are now on the main Goucher campus, where they are continuing to pursue their undergraduate degrees. Goucher Writing faculty continue to support these students.

For the last six years, we have partnered with Earl's Place, a transitional housing facility for men experiencing homelessness in downtown Baltimore. Students and faculty collaborate with the residents of Earl's Place on writing and art projects, which are on display in the Athenaeum (Goucher's Library) Lenrow Gallery. Every spring, we host a gallery reception for the residents and staff of Earl's Place, Goucher students, staff, and faculty, and the greater Baltimore community.

Similarly, we provide a transnational view of writing and rhetoric that acknowledges the diversity of our student body.

*O. Relationship to Low Productivity Programs Identified by the Commission:*

*1. If the proposed program is directly related to an identified low productivity program, discuss how the fiscal resources (including faculty, administration, library resources and general operating expenses) may be redistributed to this program.*

Courses offered by the Center for Contemporary and Creative Writing are not related to low productivity programs.

*P. Adequacy of Distance Education Programs (as outlined in COMAR 13B.02.03.22)*

*1. Provide affirmation and any appropriate evidence that the institution is eligible to provide Distance Education.*

*2. Provide assurance and any appropriate evidence that the institution complies with the C-RAC guidelines, particularly as it relates to the proposed program.*

The proposed Professional and Creative Writing Major is not offered online, nor is the Major part of a Distance Education Program.